

Notes on Contributors

Dai Griffiths is Senior Lecturer at Oxford Brookes University and the author of books on the Radiohead album *OK Computer* (Continuum, 2004) and *Elvis Costello* (Equinox, 2007).

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Sarah Hill is Lecturer in Music at Cardiff University. She is the author of *'Blerytyrhwng?' The Place of Welsh Pop Music* (Ashgate, 2007) and co-editor of *Peter Gabriel, from Genesis to Growing Up* (Ashgate, 2010). She has published articles on female vocality, Otis Redding, and popular music in postcolonial Wales, and is currently working on a cultural history of popular music in San Francisco, 1965–9.

Jennifer Iverson is Assistant Professor of Music Theory at the University of Iowa. She gained her PhD from the University of Texas at Austin in 2009. Her research focuses on the Darmstadt school and the shared discourses underlying the post-war European avant garde. She has twice visited the Paul Sacher Foundation in Basel on fellowship. She also maintains research interests in disability studies, cognition, and Charles Ives's music. She has recently been published in the *Mitteilungen der Paul Sacher Stiftung* and in the edited collection *Sounding Off: Theorizing Disability in Music*, and has presented papers at numerous national and regional conferences.

Stanley V. Kleppinger is Assistant Professor of Music Theory at the University of Nebraska–Lincoln. He is a recipient of the Irving Lowens Article Award from the Society for American Music. His work on Aaron

Copland's music has been presented at conferences of the Society for Music Theory and the Society for Music Analysis, and has appeared or is forthcoming in *Music Theory Online*, *American Music*, and *Indiana Theory Review*. He has previously held posts at Butler University and Indiana University.

John Latartara is Associate Professor of Music at the University of Mississippi. He received his doctoral degree in music theory from the New England Conservatory of Music. He has published articles on vocal and instrumental timbre, the relationship between analysis and performance, and images of musical sound. In 2008–9 he was the recipient of a Fulbright research award to Thailand, where he studied and lectured on traditional Thai music. He is also a composer, with releases on the Sachimay, Centaur, and Visceral Media record labels.

John Morgan O'Connell is director of ethnomusicology programmes at Cardiff University. He is a graduate of the University of California, Los Angeles, where he completed his PhD on Turkish music. He has taught at Otago University and the University of Limerick, and has held a number of visiting positions, including at Queen's University Belfast and Brown University. His publications are chiefly concerned with the musical traditions of the Islamic world. He is the principal editor of the volume *Music and Conflict* (University of Illinois Press, 2010) and has acted as a music consultant for a number of international organizations. In 2002 he was awarded a Senior Fulbright Fellowship in association with the Aga Khan Foundation. He is currently book reviews editor of the journal *Ethnomusicology*.

Jenny Tamplin is in the closing stages of AHRC-funded doctoral work at Christ Church, University of Oxford. Her thesis is entitled 'Melancholy, Modernism, Memory, Myth: Orpheus in the Twentieth Century' and focuses on a re-imagining of musical modernism through the lens of melancholy. She holds a BA (Hons) in music and French from the University of Bristol and an MA in music from Newcastle University. At Oxford she has taught courses in aesthetics and contemporary music. She is on the editorial board of *British Postgraduate Musicology* and runs aspiration-raising workshops and activities for secondary school students at Wadham College, Oxford.